



The Sixty-third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,505th Concert

National Gallery Vocal Arts Ensemble
and National Gallery Orchestra

Samuel Gordon, *guest conductor*

Robert Petillo, *tenor soloist*

Luther Stovall, *reader*

October 17, 2004

Sunday Evening, 6:30 pm

West Building, West Garden Court

Admission free

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that concerts now begin at 6:30 pm.
Late entry or reentry after 6:30 pm is not permitted.

COVER: Roger Fenton, *The Cloisters, Tintern Abbey*, 1854,
salt print, National Gallery of Art, Anonymous Gift

2,505th Concert

October 17, 2004, 6:30 pm

Presented in honor of the exhibition

All the Mighty World: The Photographs of

Roger Fenton, 1852–1860

Benjamin Britten (1913–1976)

Simple Symphony, Op. 4 (1933–1934)

Boistrous Bourrée

Playful Pizzicato

Sentimental Saraband

Frolicsome Finale

National Gallery Orchestra

Charles Ives (1874–1954)

I Travelled among Unknown Men (William Wordsworth)

The Rainbow: So May It Be! (Wordsworth)

Steven Combs, bass-baritone

Francis Conlon, pianist

Nick Peros (b. 1963)

Fall, Leaves, Fall (Emily Brontë)

She Dwelt among the Untrodden Ways (Wordsworth)

Arranged for voice and instrumental ensemble by Samuel Gordon

Rosa Lamoreaux, soprano

Thomas F. Walmisley (1783–1866)

Music, All Powerful (Henry Kirke White)

John Tavener (b. 1944)

The Lamb (William Blake)

Edward Elgar (1857–1943)

There Is Sweet Music, Op. 53, No. 1 (Alfred Lord Tennyson)

As Torrents in Summer (Henry Wadsworth Longfellow)

Edwin Fissinger (1938–1990)

Music, When Soft Voices Die (Percy Bysshe Shelley)

Charles Villiers Stanford (1852–1924)

The Blue Bird, Op. 119, No. 3 (Mary Coleridge)

Cupid and Rosalind (Thomas Lodge)

The National Gallery Vocal Arts Ensemble

Intermission

Benjamin Britten

Nocturne for Tenor, Seven Obligato Instruments, and Strings

Op. 60 (1958)

On a Poet's Lips I Slept (Shelley)

Below the Thunders of the Upper Deep (Tennyson)

Encinctured with a Twine of Leaves (Samuel Taylor Coleridge)

Midnight's Bell Goes Ting, Ting, Ting (Thomas Middleton)

But That Night When on My Bed I Lay (Wordsworth)

She Sleeps on Soft, Last Breaths (Wilfred Owen)

What Is More Gentle? (John Keats)

When Most I Wink (William Shakespeare)

Robert Petillo, tenor

The Musicians

SAMUEL GORDON

Samuel Gordon is director of choral studies and coordinator of the vocal and keyboard divisions at the University of Akron (Ohio). His singing and conducting career has included more than thirty performances at the National Gallery between 1985 and 2003, when he was a member of the National Gallery Vocal Arts Ensemble and conductor of the Maryland Camerata. As guest conductor, Gordon has appeared with the Taipei Philharmonic, the Pennsylvania Ballet Orchestra, the Perugia (Italy) Chamber Orchestra, and the Canton (Ohio) Symphony. He has been a vocal soloist with the National Gallery Orchestra, the National Symphony Orchestra, and the symphony orchestras of Baltimore, Pittsburgh, Kansas City, Saint Louis, and El Paso. Concert tours outside the United States have taken him to the Salzburg, Rheingau, Bregenz, Ljubljana, Flanders, and Spoleto International Festivals. Currently the artistic director of Corofest Umbria, he has conducted and taught at the Assisi Music Festival, the International Festival of Choral Singing in Castiglione del Lago, and the Gubbio International Festival.

Recipient of the doctor of music degree with highest honors from the University of Indiana, Samuel Gordon has studied conducting under Julius Herford and Robert Shaw. Gordon has recorded for Koch International Classics and Telarc International and has published compositions for National Music Publishers.

ROSA LAMOREAUX

Soprano Rosa Lamoreaux is known for her sense of style, incandescent presence, and “a voice whose pure beauty is one of Washington’s richest natural resources” (*Washington Post*). She is a frequent performer at music festivals, including those of Carmel, California; Bethlehem, Pennsylvania; and Leipzig, Halle, and Berlin, Germany. Orchestras with which she has

sung include the Atlanta and Cincinnati Symphonies, both under Robert Shaw, the National Gallery Orchestra under George Manos, and the Washington Chamber Symphony at the Kennedy Center. Lamoreaux frequently sings with Hesperus, the Folger Consort, and Musicians from Marlboro. Her many concert tours abroad include performances at the Rheingau Music Festival in Germany, concerts in Italy for La Fenice Chamber Music Festival, the Scandinavian Music Festival in Denmark, and vocal chamber music recitals at the Louvre in Paris and in Central and South America. Her performances with the Smithsonian Chamber Orchestra, the Bethlehem Bach Festival, the Carmel Bach Festival, and the National Gallery Vocal Arts Ensemble have been broadcast on National Public Radio. Her CD recordings, all on the Koch Classics label, include *Luminous Spirit* (chants of Hildegard von Bingen), *Dancing Day* (Christmas music of the twelfth to the sixteenth centuries), and *My Thing Is My Own* (bawdy songs of seventeenth-century England). With pianist Betty Bullock, she has recently recorded *Classical Cabaret*, a CD of American and French music in a light vein.

STEVEN COMBS

An active concert artist and a winner of the competition sponsored by the National Association of Teachers of Singing and the Metropolitan Opera National Council Auditions, Steven Combs has appeared as soloist with many ensembles, including the Cathedral Choral Society, the Washington Bach Consort, The Fairfax Choral Society, and the Master Chorale of Washington. He has sung at Lincoln Center, the Washington National Cathedral, and the Kennedy Center. With the Master Chorale of Washington, he was featured in the world premiere performance and broadcast of Daniel Gawthrop's *In Quiet Resting Places*. Other recent performances include the role of Adam in Haydn's *Creation* with the Cathedral Choral Society of

Washington under the baton of Leonard Slatkin. Combs made his Metropolitan Opera debut in 1991 under the baton of James Levine in the world premiere of John Corigliano's *The Ghosts of Versailles*. In 1993 he sang the title role in Colin Graham's first staging of Britten's *Billy Budd* at the Opera Theatre of Saint Louis. He has performed other principal roles with the Minnesota Opera, the Florentine Opera, and the Boston Lyric Opera.

NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and consisted initially of approximately twenty-five players who were also members of the National Symphony. Gradually growing in size, it eventually reached the size and status of a symphony orchestra. The ensemble undertakes the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' First Symphony under the direction of Richard Bales.

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

Sopranos	Tenors
Rosa Lamoreaux	Robert Petillo
Gisele Becker	Gary Glick
Mezzo-soprano	Baritones
Barbara Hollinshead	Steven Combs
	Robb Robinson
Countertenor	
Roger O. Isaacs	Bass
	K. C. Armstrong

The National Gallery Vocal Arts Ensemble appears for the first time in this concert in its reconstituted form as a chamber choir. It was founded in 1985 as a vocal quartet by former Gallery music director George Manos, who presented it regularly in that form until his retirement in 2003. Under its new artistic director, Rosa Lamoreaux, the ensemble will participate in a performance on February 6, 2005, of the *Saint Matthew Passion* of baroque composer Johann Ludwig Thiele, with the Smithsonian Chamber Players under the direction of Kenneth Slowik, and on June 26, 2005, in a program of Renaissance a cappella choral music.

THE READER

Luther M. Stovall (Lou) is an artist, printmaker, and curator of collections specializing in Washington-area artists. In 1968 he founded Workshop, Inc., a studio for silkscreen printmaking. Since then, Stovall has collaborated with more than sixty artists to make limited edition fine art prints. A member of the National Gallery of Art's Trustees' Council, Stovall has given several prints to the Gallery: Jacob Lawrence, *Revolt on the Amistad*, 1989; David Driskell, *Dancing Angel*, 2002; and Sam Gilliam, *Ars*, 2003. Mr. Stovall is also a member of the PEN/Faulkner Foundation.

Program Notes

ALL THE MIGHTY WORLD: THE PHOTOGRAPHS OF ROGER FENTON, 1852 – 1860

This major exhibition of one of the most important nineteenth-century photographers opens today at the Gallery, presenting approximately ninety photographs that survey all aspects of Roger Fenton's short but groundbreaking career. Born in 1819, Fenton studied law and painting before turning to photography, probably in 1851. During the next decade, he produced a body of work that represents some of the greatest accomplishments in the history of the medium. He made ambitious studies of the English countryside, country houses, and cathedrals, as well as portraits of the royal family, a series of still lifes, and studies of figures in Asian costume. While several of Fenton's photographs are distinguished by their daring formal compositions, others are notable for their evocative depictions of light, atmosphere, and place. *All the Mighty World*, the exhibition title, is a phrase from William Wordsworth's poem about Tintern Abbey, where Fenton frequently photographed, and is suggestive of his great ambition for both his own photographs and the medium itself.

Composers tended to turn to poetry even more frequently than visual artists to give context and meaning to their work, and this program is an exploration of poems of Wordsworth and other great English poets as they were set to music. One American poet, Longfellow, is included, thanks to the interest in his work on the part of the English composer Edward Elgar.

All the Mighty World: The Photographs of Roger Fenton, 1852–1860, is the first exhibition in the National Gallery's newly dedicated photography galleries, a suite of five rooms where photographs will be displayed on a rotating basis. The exhibition was organized by the National Gallery of Art, Washington, the J. Paul Getty Museum, Los Angeles, and the Metropolitan Museum of Art, New York. The exhibition at the National Gallery of Art is made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Program notes by Stephen Ackert

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